

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence,

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

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ON THE OBJECTS OF MUSICAL STUDY. (*Continued.*)

BY EDWARD HODGES, MUS. DOC.

SOME of my professional brethren, after perusing the foregoing essays, may start the question,—“Supposing your outrageous ideas to become general, how shall we live? Will science pay for cultivation?”

Were I in a cynical humour, I might ask in turn—whence the necessity that you *should* live?

Far be it from me however to injure the music-teaching trade, if only it be but recognized as a trade. I should as soon think of writing against carpenters and shoe-blacks. No, indeed. It is a genteel money-getting business, and doubtless supports many “sober, honest, and industrious” families. Long may it prosper!

But more seriously, in answer to the latter question, I will venture to affirm that if the scientific pursuit of a notoriously fashionable study be likely to entail penury and ruin upon the individual who follows it, the fault is (where I shrewdly suspect it must eventually be laid) in the superficiality of this vain-boasting, self-complacent age, which prefers sound to sense, and would rather have its ears tickled with an empty nonsensical air or wanton ballad, than to have the noblest passions and affections of the heart acted upon, stirred up and brought into full force and play, by the sublime efforts of talent, taste and genius; concentrated, if it were possible, in the productions of an archangel. A few years ago, being at the shop of a fashionable music-seller in a provincial town, and not being able to obtain what I asked for, I threatened to set up an establishment next door, in opposition to him, where I would sell nothing but “good music.” His reply was very prompt, “Do so, and sell away; as long as you adhere to your plan you’ll never injure me.”

What wonder then that the highest species of composition is neglected? Who can marvel then that men are not found voluntarily to subject themselves to temporal privation and consequent misery, for the ambiguous reward of a posthumous reputation?

Were an English Händel, or a second Purcell, to arise among us, what could he do to gain the public favour, or rather what could he do to gain a subsistence? Unknown and unsung, what publisher would dare to print his works? What manager would venture to countenance him? Unpatronized it may be by the court, and unbefriended by the interest of the dispensers of church-preferment, what Dean and Chapter would be willing to make him their *maestro di capella*? Verily, unless he would descend to play the pander to the dominant spirit of the times, he had better been born a cart-horse, to spend his toilsome days in fellowship with a brewer's dray, and to fatten upon the grains which, as a musician, would probably be denied him.

Under these untoward circumstances, how can any rational expectation of reviving or of establishing an English school of music be entertained? If the plant receive no culture,—be not favoured with any fostering care, who can be justly surprized that it does not flourish? We despise and trample upon the sapling when struggling for existence, and yet expect it to become a full-grown oak, wondering what can be the reason why it does not attain to so great perfection here as elsewhere, and stupidly laying the blame upon the climate! In other words, because an English composer does not start up at once a giant in harmony, he is neither to be heard nor encouraged;—not recurring to the matter of fact, that whatsoever genius a man may be endowed with, it requires much patient perseverance in indefatigable study, to bring his talent into available and efficient exercise. Witness the early pursuits of such men as Purcell, Sebastian Bach, Händel, Haydn, and Mozart; and indeed of every other who has ever attained to distinguished eminence in this or any other art or science.

Whilst these and a host of other illustrious persons have exerted their heaven-descended powers in practically advancing the art of musical composition, (which, so followed, I rank with the *fine arts*,) another class of individuals have devoted themselves to the didactic or theoretical department, and have from time to time attempted to reduce it to a methodical system. But it must be confessed that the success of the latter by no means equals that of the former.

It seems to have been the fate of the theory of musical composition, either to be enveloped in a mystical fog, or to be propounded in such an arbitrary and dogmatical manner as to assume any shape rather than that of the elementary principles of one of the liberal arts. Sir John Hawkins upon this subject asserts, that “the knowledge of its precepts has not been communicated in such a manner as to enable any but such

as have devoted themselves to the study of the science to understand them;" to which it might be added, that neither in his days, nor up to the present time, is there any single work from which a complete knowledge of the subject, even with the advantage of an intense devotion to the pursuit, is to be obtained.

Hence it becomes necessary to peruse and study many treatises, even as many as can be procured. Let not the student however be alarmed at the discrepancies and opposition of sentiment and explanation which he will assuredly meet with in different authors. If they be attended with no other good effect, they will at least with this one, that they will set him upon his guard against the too common tendency to premature, but not therefore the less positive, decision in conformity with some favourite system upon dubious and disputable points. Even the question of the derivation of the Diatonic Scale, whether it ought to be deemed natural or artificial, has not yet been settled; whilst numberless other points of varying degrees of interest and importance hang in equal doubt.

The theory of music indeed has never been so systematised as to meet the wishes and wants of a really philosophical student. Many of the works which profess to treat of it, contain nothing more than a series of arbitrary rules and dry practical examples, without methodical classification, or the semblance of an attempt to deduce them from the principles of the science properly so called; whilst others take upon themselves unequivocally to assert that music has no manner of necessary connexion with mathematical science, and that we ought to trust exclusively to the judgment of the ear. Methinks it would be equally rational to affirm, that painting has no manner of connexion with the science of perspective. But as the demonstration of the proposition that the art of musical composition is deducible from scientific principles would require a long and elaborate treatise, for which the Musical World at present cannot make room, I shall assume boldly that most of my readers have no doubt upon the subject, and that they esteem it one of the most legitimate objects of musical study.

I cannot however conclude this essay without observing that no purely theoretical study ever did, or ever will, constitute a man a pleasing composer. As in literary composition, the most vapid and jejune productions are perfectly compatible with a strict adherence to the principles of grammar, and the rules by which the construction of language is regulated; so in music, a man without any of the sacred fire of imaginative genius, may learn to write harmonies frigidly correct, and to construct airs tediously insipid, with the exasperating quality of being, as far as an adherence to rule is concerned, faultless. This may happen even when the immortality-seeking wight has had the advantage of hearing, and it may be of studying, the works of the greatest

masters the world has produced; but it will much more certainly be the result in all cases where the beneficial influence of such examples has not been experienced.

A careful examination of the works of our most classical composers will always therefore constitute a principal object of musical study; to command success, without which, would imply the possession of the power to re-invent the whole art. Let the student combine with this examination an attentive perusal of as many elementary and theoretical treatises as he has access to, or can digest; and afterwards, if he have any imagination, let him exercise it in composition; and if he have none, he will at least have learnt to appreciate it in others.

To the Editor of the Musical World.

SIR,—It is a matter of surprise to me, that the effusions of a certain learned doctor, have not ere this, been noticed by some spirited member of the profession; such apathy, to me, seems somewhat unaccountable. A few remarks from an humble amateur, may not under such circumstances be altogether unseasonable. I fully concur in the Doctor's general object, but I deprecate his mode of argument. In his idea, every Musical Professor should resign himself to philosophical researches into the hidden mystery of the generation and modification of sounds, that he should devote himself to the lucubrations of a Bacon, in order to constitute himself a fit and worthy member of the profession. And surely it cannot be essential to an argument on so interesting a subject, that it should assume the aspect of a libel on the most eminent artists of the profession, by limiting, as it does, their merits to the boundaries of 'mere muscular action,' by characterizing 'execution' as 'an empty bubble,' and charging them with belonging to a class, which he sneeringly terms, the 'countless host of operatives,' the 'light fingered and fashionable tribe of instrumental mountebanks,' whose merits are confined 'to the display of the tricks and legerdemain of muscular agility.' The doctor is indeed marvellously facetious and merry, at the expense of the class to whom he applies the above dignified epithets, making the *ne plus ultra* of musical attainment, to consist in the power of scampering over the greatest possible number of notes in a given time. Now this is all very fine, but in my opinion is inconceivably bad taste, and savours much more of abuse than argument. Music, like other sciences, has several departments. The department of *theory*, as embracing exclusively composition, is clearly distinguished from the department of *practice*, which embraces the attainment of the utmost excellence on instruments of one class or other. The doctor thinks he cannot successfully encourage and elevate the former of these departments, without libelling the latter; the fallacy of his argument lies herein, that he confounds two things essentially distinct. It is obvious that the cultivation of the theoretical department by one class, would be utterly useless, without the attainment of excellence in the practical by the other; their interests are inseparably

interwoven. The first class embraces some few, and indeed very few, eminent men, with many pretenders, who borrow the ideas of others. The second class comprises also comparatively few who rise to eminence, the remainder filling up the vast measure of what the doctor is pleased to call 'the operatives.' But does not the fact, that so few rise to eminence in the second or practical department, prove that something more than mere 'muscular action' is necessary to place a man on the pinnacle of fame? Does it not prove, that nature has done much for that man,—that genius is the broad foundation on which his fame rests? What is to become of Paganini, if the doctor's notions are to prevail? What is to become of the long line of illustrious Violinists, who have illumined the musical world for centuries past in their respective times, descendants of the great Corelli, the founder of the Roman violin school? Arise ye spirits of Paganini, Tartini, Geminiani, Giardini, Lolli, Rode, Viotti, Cervetto! Arouse yourselves, Spohr, De Beriot, Romberg, and others—the Tartinis of the present hour, defend yourselves, ye so called 'Instrumental Mountebanks.' One sweet magical tone from your violins is worth a volume of insipid effusions, however elaborate and scientific, of dull composers, to whom nature has denied genius, or indeed any other quality then that of industrious perseverance. It was a remark of Haydn, that out of a hundred contra-puntists, you shall find barely one melodist or man of true genius, so that in the theoretical department also, have we, on the evidence of Haydn himself, something very like the learned doctor's 'countless host of operatives.'

But the doctor does not, to do him justice, disparage execution altogether, for he says; "Far be it from me to deprecate the study of accurate performance in the attainment of a moderate degree of execution, for these things must be attended to," &c. His hints to amateur musicians are most consolatory:—"They waste," he says, "a prodigious quantity of time, rarely with any other result than disappointment and chagrin; for we are run so very mad, that nothing short of the most finished style of execution is to be endured: onward he toils, encouraged by the interested plaudits of his stipendiary instructor,—for a time parts with his money freely, as becomes a gentleman,—and at length generally throws up all in disgust." This is a most singular picture, very complimentary indeed to a particular but most respectable class of professors, and exceedingly encouraging to amateurs. If I may be allowed to speak for myself, as one of the latter class, I can only say, that, far from disgust, music continues to be, and I trust always will remain, my greatest consolation in life.

Let it not be supposed that I undervalue the importance of the cultivation, by a professor, of the theory of his art. I know too well its importance, from the advantage I have myself derived from a perusal of the scores of Mozart and Beethoven; and I think that every amateur would considerably lessen difficulties, and add to his pleasure, if he would bestow a portion of his time on theory, which admirably assists practice. But is not the importance of a theoretical education now fully understood? Are not the pupils of the Royal Academy initiated in its mysteries? and have not many of them already shewn, by their productions, that they have not been inattentive to this important branch of education? The doctor's observations have come too late. If he had confined

himself to a stricture on the prevailing bad taste in respect of the *style of music* most encouraged by the uneducated and unrefined majority, I would go a great way with him;—but he has taken an unsteady aim, and by his ill-judged mode of dealing with the subject has fallen short of his mark. Nine-tenths of the English music of the present day is doubtless of a most fringe-like and superficial kind. But how happens this? it is, doubtless, simply because the authors want that only true substratum of all excellence—Genius. Nature has not made every man a Bach or a Handel, a Mozart, a Haydn, or a Beethoven; any more than it has made every man a Paganini, a Spohr, a Cervo, a Bernard Romberg, or a Servais. A great composer is a poet; and Paganini will also tell you that there is poetry in the violin, for indeed there enters into the constitution of many great violinists, most if not all of the ingredients which are found to constitute a great composer, viz. imaginative genius, a sense of the pathetic or heroical, beauty of style, judgment, &c. Most of the names I have mentioned have possessed these intellectual qualities in high degrees. How much indeed is comprehended under the simple head of 'style' in playing! What infinite variety is there in 'style'! What is the best of music, if delivered by the artist in a monotonous inexpressive manner? how comes it that the same adagio shall be rendered a dozen different ways, according to the impressions of the mind that directs the bow? Is all this mere 'machinery and muscle'? Has the doctor never felt the thrilling sensations which fine playing never fails to produce in those whose sympathies are not altogether dead to all that is imaginative and beautiful?

In conclusion, I beg to remark, that it is only by a temperate and judicious course of reasoning that the doctor will be enabled to command that attention which the dignity of his subject demands.

With an apology for trespassing at such length, and a desire to avoid the imputation of being an anonymous scribbler,—I beg to subscribe myself,

SIR, your obedient Servant,

T. CARRIGHAN.

CHIT CHAT FROM THE CONTINENT.

Berlin.—The first public performance in February of the Berlin Singing Academy, consisted of Handel's Oratorio of 'Israel in Egypt,' the beautiful and effective choruses of which were performed with the greatest precision. The soli parts were less effective. The soprano songs were, however, well sung by Mademoiselle Lenz; but the intonation of her voice, in the higher notes, appeared somewhat uncertain. Zimmermann's Quartett Concerts appear to have given great satisfaction: among the novelties, was a pleasing quartett, full of simple natural melody, composed by an accomplished amateur, the Baron Von Lauer.

Frankfort on the Mayne.—The good people of Frankfort have been greatly rejoiced during the early part of this year, by the appearance among them of several musical artists of the first rank. Lipinski, the violin player, delighted them not only by his mastery over his instrument, but the refined musical taste which he displayed. Bernhard Romberg likewise gave a Concert, in which he displayed his extraordinary power both as composer and player. The distinguished clarinet player, Bärmann, of Munich, also gave a Concert, but, unfortunately, with so little success, as to lose money by it. Strauss—the immortal Strauss—the mover of all feet, if not of all hearts, was more successful—for it was asserted that, from the pressure of his crowded audience, the room was found to be stretched, next morning, upwards of a fathom and a half.

Leipsic.—The University of Leipsic have conferred the degree of Doctor of Philosophy on Felix Mendelssohn.

Prague.—At a concert recently given by the Musical Society of Prague,

the final chorus, and a fugue from a new oratorio, 'Der Erlöser,' (The Redeemer) by Hering, brought into notice a young musician, who appears to have devoted himself to the study of the musical classics, with a continued feeling and honour of them, likely to be productive of the happiest results. The ability displayed in those two pieces, has given rise to a great anxiety for the performance of the whole work. Beethoven's 'Mount of Olives,' by the Singing Academy, was likewise a great treat. The solo parts were sustained in an admirable manner by Mad. Podhorsky (Seraph), Herr Emminger (Christus), and Herr Strakety (Petrus.)

Mad. Friedrichs (late Miss Holst), who is styled in the 'Bohemia,' the Prague journal, 'First harpist of London,' has been performing with great success; notwithstanding Prague had previously been visited by a distinguished French and Italian performer on the instrument, viz. Signorina Longhi, and Mademoiselle Bertrand. The German critics, in speaking of this lady's performances, take occasion to allude to the superiority—in point of construction—of the English harps, over those of the foreign makers, which is so great, as to constitute them almost a different class of instruments; they allude, likewise, to our improved methods of playing, and general superiority as harpists, stating that the modern English compositions for the harp are now rarely sent to the Continent, their difficulty being found insurmountable by foreign artists. The concert given by Mad. Friedrichs commenced with a new overture by J. P. Pixis.

Naples.—Donizetti is at present Professor of Counterpoint in the Conservatorium at Naples, Maestro di Camera to the Princes of Salerno, and Musical Instructor to the Princesses Royal. He will probably succeed Zingarelli, as Director of the Institution already named, to the great dissatisfaction of the Neapolitan Maestri. The following is, we believe, an accurate list of the principal compositions of this master, who was born 25th September, 1797, (not 1798, as has been erroneously stated), and in 1814 held the situation of Bass Singer and Archivist at the Basilica di S. Maggiore at Bergamo. *Operas.* 1. Enrico Conte di Borgogna, composed, in 1819, for the Theatre S. Luca, in Venice. 2. Le Nozze in Villa, for the theatre at Mantua. 3. Il falegname di Livonia, for the Theatre S. Samuele in Venice.* 4. Zoraide di Granata, for Rome. 5. La Zingara, for the Theatre Nuova, at Naples. 6. Chiara e Serafina, for La Scala, at Milan. 7. Alfredo, for Naples. 8. Il fortunato inganno. 9. L'Ajo nell'imbarazzo, for Rome. 10. Emilia di Liverpool. 11. Alahor, for Palermo. 12. Olivo e Pasquale. 13. Il borgomastro di Saardam. 14. L'Esule di Roma, for Naples. 15. Otto mesi in due ore. 16. Alina. 17. Gianni di Calais. 18. Il Paria, for Naples. 19. Il Castello di Kenilworth. 20. Il diluvio universale. 21. Imelda. 22. Anna Bolena. 23. Fausta. 24. Ugo di Parigi. 25. Elisir d'amore. 26. Sancia di Castiglia. 27. Il furioso. 28. Parisina. 29. Torquato Tasso. 30. Lucrezia Borgia. 31. Rosamonda. 32. Maria Stuarda (also under the name of Buondelmonte.) 33. Gemma di Vergy. 34. Marino Faliero, for the Italian Opera at Paris. 35. Lucia di Lammermoor, for Naples. 36 & 37. Gianni di Parigi, and Gabriella, never performed, and only composed for amusement. *Operettas.*—38. Una Follia. 39. La Lettera Anonima. 40. Le convenienze ed inconvenienze teatrali. 41. Il giovedì grasso. 42. I pazzi per progetto. 43. Francesca di Foix. 44. La Romanziera. 45. Elvida. 46. Aristeia. *Cantatas*—47. I voti de' sudditi. 48. Il ritorno desiderato. 49. La Partenza del Marchese Ugo di Sicilia. 50. Cantata on the Name-Day of the King of Naples, Francis I. (composed in Palermo;) and 51 & 52—two others.

Besides these, composed within a period of sixteen years, Donizetti has written a number of pieces for the Church, instrumental quartetts, sonatas for the piano-forte, and a variety of vocal compositions, among others, Dante's Ugolino.

* Donizetti himself has styled these two last only Operettas or Farces.

The 100th PSALM, harmonized on the principles of the "Dandy-Sublime," and dedicated, with every appropriate feeling, to those 'profound musicians' who consider bold progressions and daring harmonies—in plain English, unnatural modulations and extravagant discords, as the only tests of fine composition.

BY THOMAS ADAMS.

"I do not give you to posterity as a pattern to imitate, but as an example to deter."

Junius to the Duke of Grafton.

"Points with points, periods with periods jar,
And the whole work seems one continued war."—*Gifford's Baviad.*

CONCERTS.

MRS. ANDERSON'S CONCERT,—one of the most delightful Concerts of the season. The vocalists were, Mesdames de Beriot, Clara Novello, M. B. Hawes, and H. R. Bishop: Signor Ivanhoff, Messrs. Sale, Hawes, Hobbs, and Parry, Jun. The principal instrumentalists, Mrs. Anderson, Messrs. De Beriot, Nicholson, Willman, Lindley, Dragonetti, and Miss Coward Richardson, who performed, for the first time in London, a fantasia on the harp. Mr. F. Cramer led, Sir G. Smart conducted. The orchestra consisted of the élite of the Philharmonic and Opera bands. The Concert having been given in the presence of the Duchess of Kent, and the Princess Victoria, the performance opened with the National Anthem; after which followed Weber's Overture to Oberon, charmingly played. After this, Mesdames Clara Novello, Bishop, and Hawes; with Messrs. Hobbs, and Parry Jun. sang the favourite quintett from the Zaubersflöte, ending with the lovely trio "Tre bei garzon," in which Miss Novello's correct intonation, and pure quality of voice, shone conspicuously. Mrs. Bishop, who was suddenly called upon to supply Miss Masson's place, was evidently unprepared. The first movement of one of Hummel's Concertos was most charmingly played by Mrs. Anderson; who, to our thinking, plays this music with better appreciation of its character than any one;—next, of course, to the great master himself. Miss Clara Novello appeared to give much satisfaction by her singing the pretty little "Fairy" song of Mr. Balfe; and Signor Ivanhoff was encored in Donizetti's Barcarola, "Or che in cielo." Madame De Beriot here introduced the last scena of the Sonnambula; and at the close of the act, sang an Aria and Rondo by Messrs. De Beriot and Benedict. Upon the latter occasion she supplied the place of Madame Caradori, who was indisposed. One of the most exquisite treats of the concert was Monsieur De Beriot's solo on the Violin; an air with variations. If other artists have gone beyond this fine performer in executing passages of difficulty upon the instrument, no one that we have hitherto heard, has surpassed him in the sovereign graces of beauty in finish, and enchanting expression. Well may it be said that his lady has derived many advantages from his style and manner of turning a phrase: (a confession she herself is the first to acknowledge) for it is indeed a valuable lesson in singing to listen to one of his cantabile movements. After this performance Mrs. Bishop sang a pretty Invocation to Summer, composed by Mr. Bishop; the words by the royal poet of Scotland, James 1st. Mrs. Anderson again played a series of brilliant variations by Czerny. If we were not so interested in this as in her former performance, we are quite willing that somewhat may be placed to the score of our prejudice in favour of Hummel's music. In the one instance she appeared to be engaged in what she liked; in the other, not greatly to like that in which she was engaged. At the close of the first act we left the room, which was excessively crowded.

MR. KELLNER'S SOIRÉE MUSICALE.—The vocal performers upon the present occasion, were, Mesdames Kemble, Birch, Dickens, and Madame Sala: (Miss Masson was advertised, but illness prevented that lady's attendance) Messrs. Begrez, Nourrit, Hobbs, Jolley, Walker, J. Bennett, Croft, Kellner, and Balfe. The instrumentalists were Messrs. Eliason, Betts, Musgrave, Lucas, and Flower. Flute, Mr. Sedlatzek. Conductor, Mr. Benedict.—Solomon, in his Proverbs, discourseth of the futility of "singing songs to a heavy heart:" the act is praiseworthy if the task be hopeless; but the futility as to the result is nought, when compared with that of performing a classical composition to a stupid and gabbling audience. Upon the present occasion here were two movements from Onslow's quintett in D (if we recollect correctly) excellently well played to persons who came pre-

pared to hear songs, and were more than indifferent to a piece of charming instrumental writing. The same indecency of talking and laughing recurred at a performance of the two last movements of Hummel's celebrated Septuor arranged as a quintett; Mr. Kellner at the Pianoforte; and whom we were not prepared to hear so neat and effective a pianist. The principal novelty of the evening to us, was the reappearance of Miss Kemble, whom we had not heard before. She sang the duett by Rossini; "Come frenar il pianto" with Mr. Kellner; and afterwards a song of that gentleman's composition, "The blind mother." The characteristics of her singing are, correctness of intonation, with remarkable distinctness of enunciation; and, unless we are much deceived, an unaffected appreciation of the pathetic. We easily distinguished almost every word of her ballad, and which she sang in a chaste and elegant style. She is a musical declaimer. We have rarely heard so finished a conductor as Mr. Benedict—his accompanying is perfection itself.

MR. SEDLATZEK AND SIGNOR BRIZZI'S CONCERT.—An audience overflowing into the ante-room, and filling the upper benches of the orchestra, remunerated these gentlemen for their exertions in collecting together numerous sources of the highest foreign attraction. There were Mesdames Grisi and Degli Antonj; Madlle. Ostergaard; Signors Rubini, Ivanoff, Tamburini, Berrettoni, and the Lablaches, father and son. Each sang some favourite piece. Ivanoff was encored in Pacini's "Cara imagine;" also Grisi, of course, (though we could not discover why) in the "Son vergin vezzosa;" and the Lablaches in Rossini's "Un segreto." Ivanoff sings delightfully when he does not strain his voice; but finding that exertion, and a loud note, are sure to bring a shower of clapping, he pushes his tone till it becomes little better than a mere cry. Mr. Sedlatzek accompanied Madlle. Ostergaard in Weber's romance from *Preciosa* with skill and good judgment; and again in the 2nd act he bore his part with Barré, Willman, Baumann, and Rousselot (the horn) in a beautiful quintett of Reicha's. Madame Brizzi played Herz's variations on "Vivi tu," and was warmly applauded. Mr. Lipinski, on the violin, executed some passages of excessive difficulty; and between the acts, M. Sudré repeated his elucidation (or rather some examples, for "elucidation" it was none) of his newly invented "Universal Musical Language." The principle appears to be, (as in every language) that certain conventional tones are symbols of certain syllables, or complete ideas; for, upon a written sentence being handed to him by one of the audience, he played a few single notes on the violin, without any regard to subject, rhythm, or even key; and his pupil, who was removed to a considerable distance, declared aloud the purport of the musical sentence. This was repeated several times in French and Italian; and in every instance the solution was correct. The pupil, be it observed, is an Englishman, and, from his pronunciation, did not appear to understand the meaning of the Italian he proclaimed. At the conclusion of this exhibition, Mr. Moscheles played a very admirable extempore Fantasia, taking for his subject, as it appeared to us, one of the musical sentences just before uttered.

MR. VAUGHAN'S CONCERT.—Various circumstances combine to secure to Mr. Vaughan a large, as well as select, audience, at his annual concert. Among these may be named his extensive and choice connexion; his undeviating conduct in upholding the dignity of his profession, and, consequently, in advancing its best interests; and lastly, the judgment he uniformly displays in providing for the entertainment of his friends. Upon the present occasion, for instance, he produced before a London audience, Dr. Crotch's Oratorio of the 'Captivity of Judah,' which, although it has, we understand, been written several years, was performed for the first time only two years since, at Oxford, upon the event of the Duke of Wellington's installation. Much credit is due

to all the parties engaged in the performance, seeing that they had not been able to give it more than one rehearsal; the choruses, therefore, did not always go with that smoothness and decision which we could have wished; they wanted that variety of expression, which can be expected only from a practised knowledge of the sentiment of each phrase, as well as the mere phrase itself. The solo singers engaged, were, Mrs. Knyvett, Misses Clara Novello and Hawes, and Mrs. H. R. Bishop, (who, indeed, deserves marked commendation for the manner in which she sang her music, having been called upon suddenly to supply the place of Madame Caradori); Messrs. Vaughan, Bennett, Sale, Machin, and Bellamy. The words of the oratorio (like those of the 'Messiah' of Handel) are selected from the sacred writings. The first part comprises the prophetic denunciations to the back-sliding Hebrews; and the second, the destruction of Babylon, with the promised millenium. As a whole, the 'Captivity of Judah' is less attractive than the author's 'Palestine:' notwithstanding, it contains two or three effective choruses, and upon frequent occasions the instrumentation is very masterly, if not in the most modern school of orchestral writing: from the more frequent use of chromatic modulations, indeed, in several of the movements in the second part, it may be guessed, that a considerable interval had elapsed during the composition of the whole work. We much regret that the variety of subjects which press upon us this week, should preclude our giving so circumstantial an account of this oratorio as it deserves. Mr. W. Knyvett both conducted and presided at the organ—a plurality of appointment which is incompatible with the well-going of such an orchestra.

SOCIETÀ ARMONICA, (Fourth Concert.)—*Part I.*—Symphony, No. 4, D major—Mozart. Air, Mrs. Shaw, 'The lonely Arab maid,' (Oberon)—Weber. Recit. and Air, Mr. Phillips, 'Now Heaven in fullest glory shone,' (Creation)—Haydn. Trio, Miss Clara Novello, Mr. Horncastle, and Mr. Phillips, 'The magic-wave scarf,' (The Mountain Sylph)—Barnett. Fantasia, piano-forte, Mr. Forbes, 'Mon retour à Londres'—Hummel. Air, Miss Clara Novello, 'Farewell, ye limpid streams'—Handel. Quartett, Miss Clara Novello, Mrs. Shaw, Mr. Horncastle, and Mr. Phillips, 'Over the dark-blue waters,' (Oberon)—Weber. Overture, (Egmont)—Beethoven. *Part II.*—Overture, (Fidelio)—Beethoven. Scena, Mr. Horncastle, 'Through the forest,' (Der Freischütz)—Weber. Fantasia, violin, Mr. Mori—Mayseder. Duetto, Miss C. Novello and Mr. Phillips, 'Calma, o bella,' (Der Berggeist)—Spohr. Aria, Mrs. Shaw, 'Grazie Clementi'—Mercadante. Song, Mr. Phillips, 'The Soul's Errand'—Calcott. Overture, (Il Don Giovanni)—Mozart. Leader, Mr. Mori—Conductor, Mr. Forbes. From the programme of this concert, the reader will perceive of what sound material it was composed. With only one exception (the aria by Mercadante) was there a single piece of inferior character selected. Mrs. Shaw deserved all the applause she received, for her correct expression of Weber's sweetly plaintive air from 'Oberon.' Mr. Barnett's elegant trio was rapturously applauded. No one living, either native or foreign, could compare with Mr. Phillips in declaiming the magnificent scene from the 'Creation;' and Miss Clara Novello, in the lovely recitative and air from 'Jephtha,' reminded us of Miss Stephens in her young days. It was indeed, chaste and delicious singing. The quartett from 'Oberon' was loudly encored. It would have been a severe task, had the duet from the 'Berggeist' ('Calma o bella') been called for repetition; although, for its own supreme merit, and the great excellence of the singers, (Miss Clara Novello and Mr. Phillips) it richly deserved the compliment. Mr. Horncastle, in the scena from the 'Freischütz,' Mr. Forbes, in Hummel's fine Fantasia, and Mr. Mori, in the Fantasia by Mayseder, must all have felt much gratified by the applause which succeeded their respective exertions.

ANCIENT CONCERTS.—At the rehearsal of the Sixth Concert, on Monday, (we were unable to attend the performance) an excellent selection was made, by His Grace the Archbishop of York, from the works of Handel, Haydn, Mozart, Beethoven, Cherubini, Cimarosa, and Zingarelli. The singers were, Madame de Beriot, Ivanhoff, Mesdames Knyvett, Fanny Woodham, Shaw, Messrs. Bennett, Hawkins, and Phillips. 'Zadok the Priest' was selected for the opening of the Concert, in compliment to their Royal Highnesses the Duchess of Kent and Princess Victoria, who were to be present at the performance.

THE COMMEMORATION OF SIR THOMAS GRESHAM.—The annual music meeting, at which the Gresham gold medal is presented for the best original sacred composition, took place in the Egyptian Hall, at the Mansion House, last Saturday, the 14th instant. A magnificat by Mr. Lucas, (a piece of sound classical writing) was the successful composition: this was performed, and its author presented with the prize medal by the Lord Mayor, who made a pleasant speech upon the occasion. Several other pieces also were selected;—among them a charming anthem by Sir John Rogers, "Be thou my judge, O Lord;" and a pretty romanza from the opera of Fedra, by Lord Burghersh. The singers were Miss Cecilia and Miss Clara Novello; Mrs. G. Wood; Messrs. Vaughan, Spencer, Hawkins, Alfred Novello, and Atkins. Messrs. Dando, Pigott, Beale, Lucas, and Flower, were the instrumentalists.

FESTIVAL OF THE SONS OF THE CLERGY.—We were not able to attend the performance at St. Paul's yesterday. At the Rehearsal on Tuesday, the only addition to the pieces usually performed (the Dettingen Te Deum and Boyce's Anthem) was a 'Cantate Domino' by Mr. Attwood, an excellent piece of ecclesiastical writing. We are prevented by want of room from distinguishing the singers, who gave great satisfaction.

ROYAL ACADEMY OF MUSIC.—The following is the programme of the performance which took place to day (Friday), at 2 o'clock. *Part I.*—Overture, (Le Colporteur)—Onslow. Aria, 'Il mio piano,' Mr. G. Le Jeune—Rossini. Introduction and Rondo, violoncello, Mr. W. L. Phillips—Meinhard. Aria, 'Parto, ma tu, ben mio,' Mrs. Seymour, Clarinet Obligato, Mr. Bowley—Mozart. Concerto in B minor, first movement, F. B. Jewson—Hummel. Recitative and Aria, 'Questo Sol,' Mrs. Smith—Zingarelli. Finale from the Opera of 'Bajazette,'—the principal voice parts by Mrs. Smith, Miss Wyndham, Messrs. Burnett, and W. Seguin—Lord Burghersh. *Part II.*—Spohr's Grand Oratorio, 'The Last Judgment,'—the soli parts by Mrs. Smith, Misses Dickens, Gooch, and Wyndham, Messrs. Burnett, W. Seguin, and Stretton.

REVIEW OF MUSIC.

The choral and instrumental fugues of Handel, selected from his own oratorios, cantatas, anthems, and other works; arranged for the Organ, with a view to obtain as great an orchestral effect as is consistent with the character of that instrument, by Henry John Gauntlett. DEAN.

Six Nos. of this work are out: 'Preserve him for the glory;' 'He trusted in God;' 'He sent a thick darkness;' 'Tremble guilt;' 'Then round about the starry throne;' and, 'At last divine Cecilia came.' Not only has Mr. Gauntlett followed out his plan of compressing into his arrangement, 'as far as possible the prominent features of the instrumental scores' of his author, at the same time implicitly preserving all the melodies of the vocal score; but he has, with the experience of a great practitioner, managed his arrangements, (although crammed to the full) so as to be compassed by any modern player,

who is a clever performer on the instrument. They are no child's play indeed; but they are not preposterously complicated: at the same time, the genius of the instrument is in no instance lost sight of. The work is one of the fullest, and in all respects one of the best arrangements of Handel's chorusses that we have seen—for a good pedal player.

A Dictionary of one thousand Italian, French, German, and other musical terms with their significations, by J. A. Hamilton. COCKS.

Hamilton's complete catechism of counterpoint, melody, and composition; illustrated with examples from the theoretical works of Albrechtsberger, Koch, Reicha, Beethoven, &c. COCKS.

Hamilton's Catechism of double counterpoint and fugue, with illustrations &c. COCKS.

Of the first of these little works, little need be said; yet that little will be as satisfactory as it is comprehensive. We have looked it through, and can neither detect an omission, nor suggest an improvement. It is an excellent 'vade mecum' for the uninstructed amateur. Of the two last it is sufficient to say, that Mr. Hamilton has compressed in an admirable and perspicuous manner all the most essential points of his subjects. His examples are all drawn out with the judgment of a well ordered mind, and thorough master of his design. Indeed, the illustrations form a highly interesting feature in the work. We would refer to the chapter on 'Melody,' page 50, for an instance of the author's power, in perspicuity of arrangement and illustration—qualities, which in elementary instruction, almost assume the complexion of genius. Of the 'Catechism of the rudiments of Harmony and Thorough bass,' we propose saying something next week.

Eighteen Progressive Exercises for the Piano Forte, for the use of pupils, composed by François Hüntén, Op. 80. CHAPPELL.

Independently of these exercises being a series of studies (and excellent ones) for the various modes of fingering, they are in themselves graceful melodies: the young student therefore will be lured on by the elegance of the subjects to accomplish some of the greatest difficulties in the mechanical part of the science. We have no hesitation in recommending this publication for the purpose for which it is designed: in short, the lessons are among the most useful as well as agreeable that we have seen for some time; and being short, may be easily committed to memory.

Twelve Etudes mélodiques for the Piano Forte, by François Hüntén, Op. 81. CHAPPELL.

These are upon a more extended scale than the former work; and consequently, are more difficult. We can but repeat what we have just said; that they are truly excellent for their purpose. One attractive feature in their character is, that they have not the air of "exercises," but elegant and brilliant fantasias. One of the most characteristic of the movements and the most useful for practice, is entitled "La Plainte;" one of the most effective and beautiful is, "Le Brillant;" and the most clever and original—at the same time the most difficult, is the last, "Le Grandiose." A performer must be considerably advanced to grapple with this movement.

Nouvelles variations sur un thème de la Fiancée de Auber, pour the Piano Forte, composées par Charles Mayer. Op. 31. CHAPPELL.

An agreeable subject in the brilliant key of 4 sharps, with some very clever variations, calculated for players considerably advanced. The 3rd variation is a remarkably sweet one; and the last two pages are altogether the most masterly and effective. Towards the close there is a famous passage of contrary movement.

The "ELEMENTARY COMPENDIUM" "By a Lady" ought to have been noticed this week, according to the order in which it was received; but as we expect to have much to say upon the work, which is of a high character, we must postpone our remarks till the next number.

N. B. A considerable number of works are waiting at our publisher's to be claimed by their respective authors or proprietors.

MISCELLANEOUS.

PAGANINI is expected in a few days.

HER MAJESTY intends to give a concert at the palace on the 27th inst., under the direction of Da Costa, when the Italian singers will attend; and on the 28th another concert, under the direction of Sir George Smart; when native talent will have the honor of appearing before royalty.

THE FIRST LESSON in MUSIC.—An Irish gentleman called on an eminent singing master to inquire his terms; the maestro said, that he charged two guineas for the *first* lesson, but, only one guinea for as many as he pleased afterwards. 'O bother the *first* lesson, (said the applicant) let us commence with the *second*.'

MELODISTS' CLUB.—The prizes offered for the best approved songs will be awarded in June. Lipinski, the violinist, T. Wright, harp, and E. Schulz, piano-forte, have been invited to the next dinner. This club, considering talent as belonging to the world at large, makes a point of inviting every performer of merit to its festive board, whether native or foreign.

TO SINGERS.—A *presto* cure for hoarseness is pointed out in the MIRROR of the 14th instant,—namely, a piece of *anchovy*, when the voice becomes languid by great exertion. We wonder whether this pleasant specific was ever tried by Mrs. Salmon.

"FOR AN OLD SONG."—This is a saying frequently made use of, when any commodity is considered to have been sold very cheap. We think that a song will not be deemed such a trifling affair by our readers, when they are informed that Madame Malibran De Beriot receives twenty guineas for singing a single one at a concert, and twenty-five guineas for attending private parties; besides a cheque for three hundred and seventy-five pounds, from the lessee of Drury Lane Theatre, every Monday morning, *prospectively*—that is, for work to be done on three nights only during the week! It is calculated that Malibran receives about six hundred pounds a week; what lots of resin for De Beriot's bow!

By the way, is it in rivalry of Paganini, that this gentleman moderately charges *double price* for admission to his concert?

SCHLESINGER v. HERZ.—We have before us a lithographed copy of a letter signed "Maurice Schlesinger," exposing conduct on the part of Henri Herz, which if the latter do not refute, he must submit to the imputation of being thought, as well as called, a scoundrel and a cheat. Schlesinger charges Herz in the first place with having sold to him a *Divertisement*, and a *Polonaise* for 700 francs, the first of which only was delivered; the second, the pianist sold to Henry for 500 francs; and when expostulated with, defended his trickery upon the ground that no *written* agreement had been drawn up between them: in the second place, Herz is charged with having published a fantasia, and printed on the title page, "Fantasia upon the Corale of the Huguenots," taking advantage of the name of a popular opera, while the matter of the Fantasia itself, Schlesinger affirms to be a "miserable fabrication." "Wherefore (says he) I shall pursue you by every route to Paris and London, until you have rendered me justice; and wherever I may meet you I shall

proclaim you a rascally cheat, too base to resent an insult from those who offer it, both in speech and in writing."—This is sharp work! Herz, my boy, you mustn't stand this, you know:—give him the "attacca subito," and fling in an "unexpected cadence."

THE HARMONIOUS BLACKSMITH.—A vast deal has been 'said and sung' respecting the beautiful air generally called 'Handel's Harmonious Blacksmith,' which is frequently played at the ancient concerts, as arranged by the late Mr. Greatorex. The indefatigable Mr. Richard Clarke, of the Chapel Royal, St. Paul's, &c., has traced the melody to its right author. When Handel was staying at Cannons, the noble seat of the Duke of Chandos, about 1721, he was one day overtaken by a heavy shower of rain; he took shelter in the shop of a blacksmith, of the name of Powell, who, 'while welding the heated iron,' sang an air, keeping time with his hammer on the anvil, the sound produced from which, was composed of two notes, B and E. These accorded with Powell's voice, and delighted Handel, who wrote the melody down, and afterwards composed his beautiful variations on it, which are published in one of his set of Lessons. Hence it acquired the name of 'Handel's Harmonious Blacksmith,' as Kalkbrenner's variations are called 'Kalkbrenner's Rule Britannia,' although Dr. Arne composed that fine national air; also 'Dussek's Ploughboy,' but the melody was composed by Shield. One moment's reflection would convince the most fastidious that the air sung by Powell must have been a popular one at the time; and Dr. Crotch informed Mr. Clarke that he saw a book in possession of Dr. Hague, at Cambridge, many years ago, which contained the same melody, with the name of Wagenseil to it, as the composer. This author, who was Chamber Musician to the Emperor of Germany, was born in 1688, and was living when the commemoration of Handel took place in Westminster Abbey, in 1784. Mr. Clarke's pamphlet contains some very interesting accounts of the organ of Whitchurch, near Edgeware, on which Handel used to perform, as may be seen by a plate placed in front of the instrument, with the following inscription: 'Handel was organist of this church from the year 1718 to 1721, and composed his oratorio of "Esther" on this organ;' or rather performed, as Mr. Clarke justly observed, his oratorio of 'Esther,' for which the Duke of Chandos gave him a thousand pounds. These particulars cannot but prove highly interesting to the admirers of the immortal composer of the 'Messiah.' Mr. Clarke has the identical anvil and hammer in his possession, the latter having the letter P rudely indented on the head. Powell's brother was a celebrated performer on the Welsh harp, and Handel wrote several songs with an accompaniment, expressly for him, and introduced him when his oratorios were performed in public.—*Post*.

To the Editor of the Musical World.

SIR,—In your last number you requested to know, if the lines you inserted "*On Harmony*"—were ever set to Music, and by whom?

I am happy in being able to state, that I had the honor of singing some extremely classical and beautiful Music adapted to those lines—by Mr. Cipriani Potter, which was performed at Mr. Cipriani Potter's Concert last year, to the admiration of all lovers of sterling good Music.

I remain, Sir, your obedient Servant,

17, Tavistock-st. Bedford-sq. May 14th, 1836.

JOHN PARRY, JUN.

MR. HORNCASTLE likewise, has obligingly informed us that the same lines were set as a Glee by Mr. William Beale, for Alto, 2 Tenors, and Bass; that it was a candidate for the Catch Club prize in 1811—12; and moreover that it is a beautiful composition. He does not know whether it is published singly.

Operas, Concerts, &c. during the Week.

SATURDAY....Thalberg's Concert, King's Theatre, Morning. Ole Bull's Concert, King's Theatre, Evening.
 MONDAY....Seventh Philharmonic, Hanover Square, Evening. Opera at Drury Lane.
 TUESDAY....Mrs. A. Shaw's Concert, Willis's Rooms, Morning. Vauxhall Gardens, Concert; Coldstream Band; Princess Victoria's Birthday, Morning. Opera.
 WEDNESDAY..Miss Bruce and Mr. Nicholson's Concert, King's Theatre, Morning. Seventh Ancient Concert, Hanover Square, Evening. Opera at Drury Lane.
 THURSDAY....Mr. Holmes's Concert, Hanover Square, Morning.
 FRIDAY.....Mrs. H. R. Bishop's, Hanover Square, Morning. Mr. Kiallmark's, Hanover Square, Evening. Opera at Drury Lane.
 SATURDAY....Opera.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

ADAMS' Capriccio on the Protestant Choral from the Huguenots MORI
 Barrett's Three Walzes, with an Introduction, from Beethoven .. MASON
 Czerny's Duett from Sonnambula, op. 337 COCKS
 — Grand Exercise on the Shake, op. 151 WESSEL
 Field's Pastorale in A PLATTS
 F. Hünters's Souvenir de Meyerbeer, Air varié COCKS
 Mendelssohn's Trois Caprices... MORI
 Musard's Seventy-third Set of Quadrilles, "Le Ménestrel" .. BOOSEY
 Neale's (C.) Grand Variations on 'Rule Britannia' MORI
 — Les Anglaises, an original Set of Quadrilles DITTO
 Schunke's (C.) Divert. from La Juive DITTO
 Strauss', Set 7, Pfennig-Walzer .. WESSEL
 Warne's Grand March WARNE
 VOCAL.
 England, or the Stranger's Home, Ballad, Mrs. Philip Millard .. CHAPPELL
 Love's own drummer. Words, John Oxenford. Music, A. Pohlentz EWER
 Pity's tear. Blewitt WARNE
 The good natured friend. Butler Danvers DEAN
 The corsair's farewell to his bride. J. A. Wade MORI
 Woman's love. J. A. Wade..... DITTO
 SACRED.
 Ecce Deus. J. P. Hullah MORI
 Hallelujah Chorus from Beethoven's Mount of Olives, (in 4 voice parts) by Sir G. Smart .. CHAPPELL
 FOREIGN.

Ad altro laccio. Giuliani WILLIS
 Ella piangea la perdita. Rom. in I Normanni. Mercadante..... CHAPPELL
 Gabussi. 'La Ronda,' Duetto per Sop. e contr'alto BOOSEY
 — Ditto, Ten. & Bass DITTO
 — Melodie Toscane, Duetto per Sop. e Contr'alto DITTO
 Io l'udiane'suoi bei Carmi. Trono & corona involami. Aria in Tasso. Donizetti CHAPPELL

L'enfant du régiment Chansonnette LONSDALE
 Oh quante volte. Duett. Vacaj .. DITTO
 Quella rammenta. Duett. Pacini DITTO
 Una barchetta in mar. Barcarole in Gianni da Calais. Donizetti CHAPPELL
 Un fatal presentimento. Cavatina. Donizetti LONSDALE
 Vederlo piangere. Duett. Pacini DITTO
 GUITAR.

A place in thy mem'ry. C.M.Sola DEAN
 Gentle streams so lightly wandering. Duett CHAPPELL
 Giuliani, No. 14, Twenty-four Exercises, op. 48 WESSEL
 — No. 15, Six Variations on Bohemian Air, op. 49 DITTO
 Horetzky's "Orpheu," Select Airs for Guitar DITTO
 To linger near thee. Song from "One Hour," by Neuland CHAPPELL
 The charming woman. C.M.Sola DEAN
 'The younger son. Ditto DITTO
 MISCELLANEOUS.

Beethoven's Rondo, for Violin and Piano-forte COCKS
 — Ditto, for Flute and Piano-forte DITTO
 Blahetka's (L.) Fantasia on Wade's Polish Melodies, for Piano-forte, 2 Flutes, Horn, or Violoncello .. HILL
 Forde's Overtures to Calif de Bagdad, Masaniello, Weber's Jubilee, Preciosa, La Clemenza, and Don Juan,—Piano-forte, Flute, and Bass COCKS
 — and Diabelli's Overtures of Rossini's Tancredi, Barbiere, La Cenerentola, Edoardo, La Gazza, L'Italiana,—Piano-forte and Flute DITTO
 Reinagle and Schepens's Gems à la Grisi, Malibran, &c. Violoncello and Piano-forte, 6 books .. DITTO
 Strauss's Charibant Walzer, Violin and Piano-forte DITTO
 Se m'abbandoni, arranged by F. W. Crouch, for Violoncello and Piano-forte CHAPPELL
 Worzischeb and Sedlatzek, 3 Grand Duets, Concert. Piano-forte and Fl. No. 1 in E major.. WESSEL

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